THE MAKING OF A TELEVISION DRAMA SERIES

DOCTOR WHO

THE KEY TO TIME



TITAN

UK: £2(rec) US: $4.50 Canada: $5.95

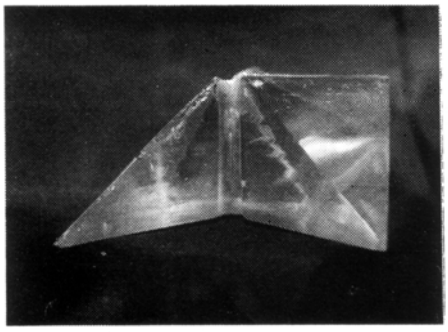
ISSUE 38

In the beginning

Hypothesis: To every action there is an equal and opposite reaction.

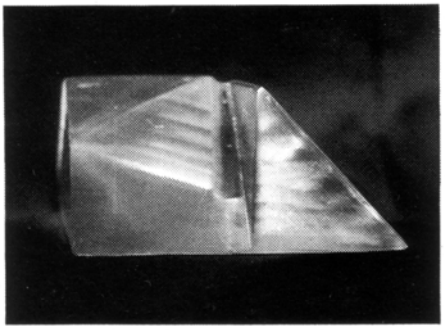
Thesis: The Universe, as we know it, is held in delicate balance by forces we do not yet fully understand. We know, in the broadest terms, that the planets hold their courses relative to the Sun, that the Sun holds its course relative to the Galaxy, that the Galaxy holds its course relative to...? Discussion as to the force binding the Galaxy in equilibrium is a matter of constant speculation. Following investigation of elementary particles, gravity is the least likely force. Electromagnetism is the next most likely. Nuclear, or "Strong Interaction" is the most significant force, though this is tempered by the fourth force of "Weak Interaction", (responsible for a number of phenomena of which the best known is Beta Radioactivity). This last force is that which is undergoing the most strenuous research.

(References: Planck, Einstein, Millikan on Photons, European Organisation for Nuclear Research, Geneva, on Elementary Particles.)



There exists the distinct possibility the fourth force will discredit Einstein's Special theory of Relativity and lend credence to Minkowski's Extension of ordinary geometry - that of the fourth dimension, Space/Time.

Thus the state of all mater is held in balance by four forces, of which the weakest, most insignificant, is the



unexplained arbiter.

- Gravity can be controlled, to a certain extent.
- Electromagnetism can be controlled, to a certain extent
- Nuclear Interaction can be controlled, to a certain extent.

By man.

But the fourth force?

The Time Lords have a degree of control over this Fourth Force, by which they regulate the balance, in so far as they can, of their Cluster. (A collection of galaxies.)

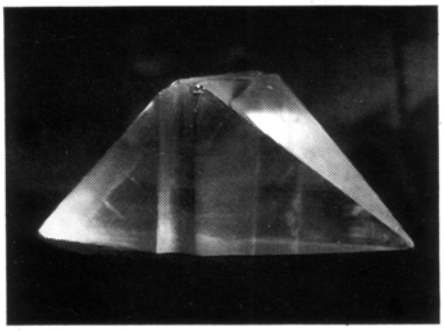
In the normal course of events, this control suffices. But Time Lords, like human mortals, effect control when and where they like, and to whatever ends they desire, either committed or ambivalent.

Control cannot be allowed to rest in the hands of so capricious a people.

A further, and greater, degree of control must vest in a higher, and more responsible faculty.

Eternity and Infinity, as concepts, d not, by their very nature, allow for an absolute Authority - the Pyramidal Hierarchy stretches through Time and Space and can have no apex. But the next step is logical.

The balance must be kept by someone, or something, which enjoys a greater sense of responsibility, and a greater sense of objectivity. A sense of right against a sense of wrong. A force for right against a force for wrong. If a force for good were to govern the balance there would *be* no balance. Therefore the force of evil must have an equal control. Must responsibility and objectivity lie solely in the hands of the good influence? Demonstrably not so. Of our



recent history there is no account, not any evidence, that Hitler believed in his principles less sincerely than Churchill did in his.

Where were Nuremberg, and Hitler won?

Where would we stand if evil were the norm and good... abominated?

If the balance were to shift, then this could, should, would become the case.

Hypothesis: All civilisations abhor the idea of authority without responsibility. Therefore the Time Lords, with their immense authority, must be responsible, as civilised beings, to a yet higher authority. Even if they are unaware of that authority's existence... or have yet to admit it.

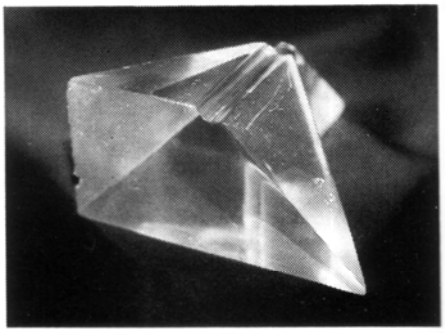
The President of the High Council of Time Lords, upon his ratification, is made aware of such a Higher Authority. He is made aware that, awesome as the power of the Time Lords is to humans, or indeed other beings, it is only as awesome as the power held over the Time Lords.

There exist in our section of the Universe, our section of the Cosmos, our section of the Cluster, two Guardians. One is for "Good". One is for "Evil". One is for "Construction", the other is for "Destruction". One for... the opposites are infinite, as they must be.

"Big fleas have little fleas upon their backs to bite them. And little fleas have smaller fleas, and so ad infinitum.*"*

There is no evidence stronger than our earthly eyes than the difference between pure black and pure white. So, without any pre-judgement, let us call our two Guardians Black and White

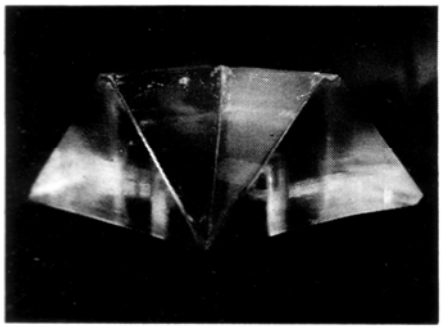
The source of power for



both these Guardians resides in neutral territory - The Centre of Time. It is

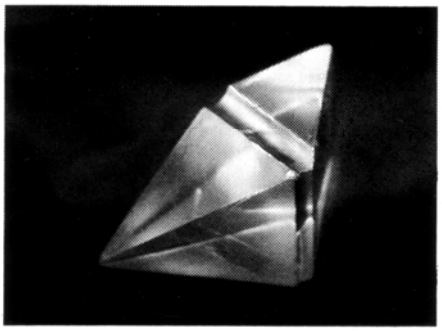
was the C.V.

called The Key to Time and is in the form of six interlocking, unequal segments,



each of which, joined with the others, forms a perfect cube in the ratio of 6 x 6 x 6 units. This cube, this Key, is stolen by an agent of Black and scattered through Space and Time.

Unless this Key can be recovered in a finite time, measured, naturally, not in minutes, hours, months or years, then the balance will be destroyed. It is easier to destroy than to create; it is easier to kill than give birth; it is easier to demolish than to build. The Apocalypse will not be instantaneous - there will be no joy for Black in that. But for millennia worlds and their inhabitants would suffer - famine, war, pestilence, despair - until finally they would be destroyed, or, better still, destroy themselves. And for all we know, that is what is happening now.



Prognosis: The above is simply the background, or rather framework, in which we shall explore the Doctor's attempts to recover, as an agent of White, the Key to Time. Over 26 episodes, *telling six individual stories*, he will recover the Sections which for the Key to Time.

The time limit in which he has to work will be clearly defined by "a candle" - a bright orb so bright in its normal state that forthe uninitiated to look upon it would be blinding, but now already diminished. As it fades, so do the hopes of all civilisations.

The Doctor will be seen to have six independent ventures, each linked by the common theme. He will, on occasion, have to decide whether to subordinate the individual problem to the overall plan. He will, on occasion, lose a battle to win the war. But each venture in itself must be self-explanatory. He may meet old adversaries or encounter new. They will remain, as they always have been, the agents of "Black". Those who wish to join him in episode 1 and follow him through to episode 26 will gain the momentum and bonus of following the story through. Those who choose to watch only one venture will enjoy it for its own sake - the scope in each venture is as wide and as free-ranging as ever - but should be encouraged as far as possible to see what happens next.

But what does happen next?

Perhaps the Guardians are Time Lords, advanced to a higher degree along their own paths.

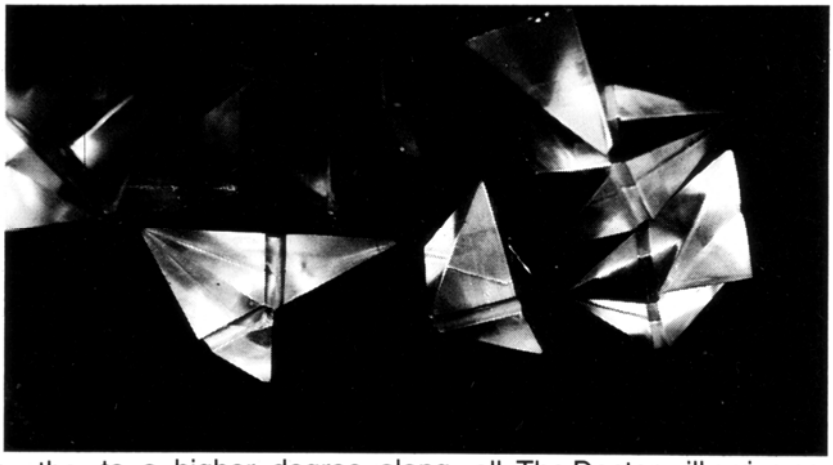
Perhaps this is a test as to whether The Doctor is to qualify for advancement.

Perhaps this is a gigantic fraud. Does the good guy always wear the white hat?

Whatever the outcome, either individually or overall, The Doctor will arrive as his own conclusions and decisions in his own fashion.

As always.

G.W: 30-11-76 □



Before appointing new staff, the BBC asks them to attend one or more interviews - called "boards". The job of producing a long-running series like **Doctor Who** is a senior position, so boards are usually conducted by the relevant head of department. What the BBC looks for in a producer, apart from technical competence, includes some confirmation that the new appointment will bring good ideas to the show, and that the ideas can be implemented successfully.

Towards the end of 1976, **Doctor Who** producer Philip Hinchcliffe indicated that he wanted to move on from the series. Through a combination of circumstances (see IN-VISION issue 26), writer/producer Graham Williams found he was recommended as Hinchcliffe's replacement by Bill Slater, outgoing Head of Drama. Asked to present his ideas to new boss Graeme McDonald, Graham Williams did so in the document which is reprinted here for the first time ever.

True to his academic roots, Williams made his proposal as a hypothesis about the existence of a Key to Time, and of powers greater than the Time Lords called the Guardians.

The finished version of this document is dated November 1976, and was part of Williams successful application for the job. As things worked out, the panic of the 1977/78 season left him no time to use the proposals that first year. The Key to Time had to mark time for a further 12 months.

When at last it did happen, the Key to Time season was established very closely along the lines of Williams' original hypothesis. The document also explains elements that were never made known on screen, such as the relationship of the Guardians to the Key, the link between the Time Lords and the Guardians, and the Doctor's knowledge of them. The proposal includes other interesting references - including mention of "a candle" which would later be echoed in Bob Baker and Dave Martin's original submission of the story outline called 'Armageddon' (reprinted in last issue's special supplement).

The hypothesis is an open-ended document which proposes routes and ideas for possible future seasons. If these routes had been followed, the history and direction of **Doctor Who** in the 1980s would have been quite different.

That itself is another story. □

Tracing the history of

CRAIG HINTON examines the origins of the Key to Time concept, finding parallels

All civilisations abhor the idea of authority without responsibility. Therefore the Time Lords, with their immense authority, must be responsible, as civilised human beings, to a yet higher authority. Even if they are unaware of that authority's existence... or have yet to admit to it.

SO RAN the opening paragraph of Graham Williams' initial hypothesis for the Key to Time season of **Doctor Who**, and the nature of the Guardians. And yet, as the six segments of the Key were scattered across the Cosmos to who knows where, how much did we really know about these amost omnipotent beings and the crystal cube that seems to bestow Godhood on its wielder?

In Williams' original framework, the two Guardians drew their powers from a Time Cube that existed at the Centre of Time. Since the Universe began, the two Guardians had been, by necessity, perfectly matched, with an equilibrium between them which covered the entire Universe - or at least the section containing Earth and Gallifrey - until the Black Guardian stole the Key, and scattered the six segments throughout time and space.

Without that equilibrium, the powers of darkness would triumph, and chaos would reign throughout all eternity. Hence the Doctor's quest, at the behest of the White Guardian, to recover the Key and return it to the Centre, and thus re-establish that equilibrium.

As we know, that's not quite what happened, but the basic concepts of the Guardians seemed preserved. So what can we gather about them from what was shown on television? And are there any parallels with the Guardians and the Key to Time elsewhere in the genre?

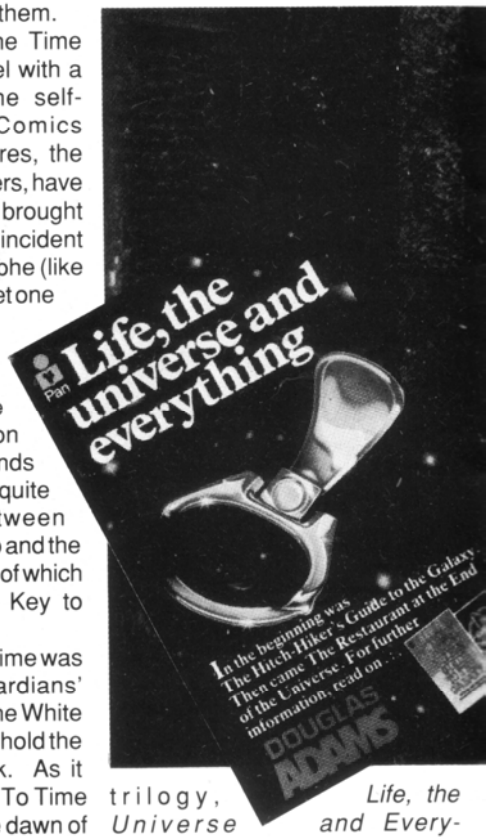
In THE DEADLY ASSASSIN, Robert Holmes flung the Time Lords from their Eden. They were no longer emotionless, omnipotent beings who viewed the Cosmos impartially from their ivory tower on Gallifrey. When Graham Williams required this sort of majestic grandeur for Season 16, the idea of the Guardians sprang into existence to replace them.

The earlier view of the Time Lords has a direct parallel with a race of beings from the self-consistent Marvel Comics Universe. These creatures, the almost omnipotent Watchers, have a code of non-intervention brought about after a disastrous incident of 'helping' led to catastrophe (like **Doctor Who**'s Minyos). Yet one of the Watchers, stationed on Earth's moon, has been brought to trial by his own people on more than one occasion for violating his oath. Sounds familiar? There are in fact quite a few similarities between Season 16 of **Doctor Who** and the Marvel Universe, not least of which was the concept of the Key to Time.

Originally, the Key to Time was the source of the Guardians' power. Once scattered, the White Guardian could no longer hold the forces of chaos in check. As it finally appeared, the Key To Time had been scattered at the dawn of Time. It did not by itself maintain equilibrium, or appear to supply the Guardians' energies, but it was necessary to restore balance.

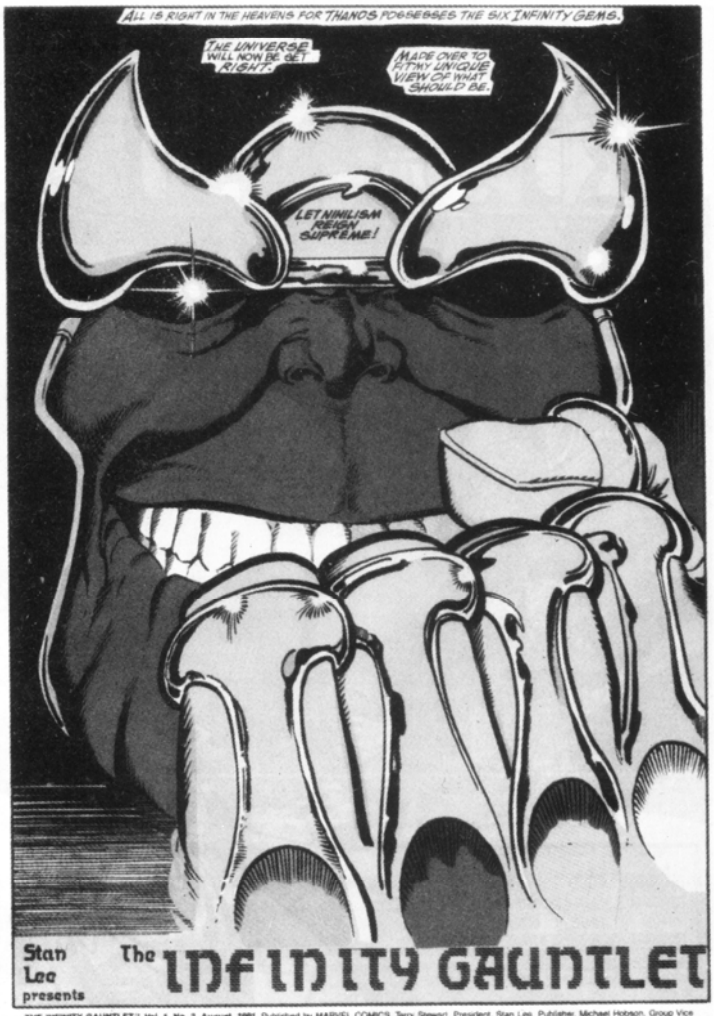
Each segment, when disguised, was an artefact whose powers could be tapped: jethryk was like a super-charged form of **Star Trek**'s dilithium, and the first segment could have powered an entire star fleet; the Seal of Diplos gave its bearer access to hyperspace; Calufrax provided the final energies needed for the Captain to break Xanxia's Time Dams; the fourth segment was a statue that guarded the fortunes of the Gracht estate; and just look what the Symbol of Kroll did to that poor little squid. Astra was the culmination of generations of genetic interven-tion: what could be more wonderful than a living being whose every cell was part of the omnipotence of the Key to Time?

Are there any similar themes in the rest of the genre? Let us not ignore Douglas Adams' main contribution to the science fiction world, *The Hitchhiker's Guide to the Galaxy*. In the third book of the trilogy, *Life, the Universe and Everything*, the characters are preoccupied with the search for the five pieces of the Wikkit Gate, each one of which is disguised to hinder their collection. Each piece of the Gate represents some universal concept: peace, prosperity, spirituality, reason and power.



Similarly, in the Marvel Universe, there are six Infinity Gems, with each Gem controlling one facet of the Cosmos: Space, Time, Power, Reality, the Soul and the Mind, and each one can be used separately. Together, they synergize to become the Infinity Gauntlet, capable of controlling every aspect of creation, and giving Godhood to the wielder.

In the case of the Key and the

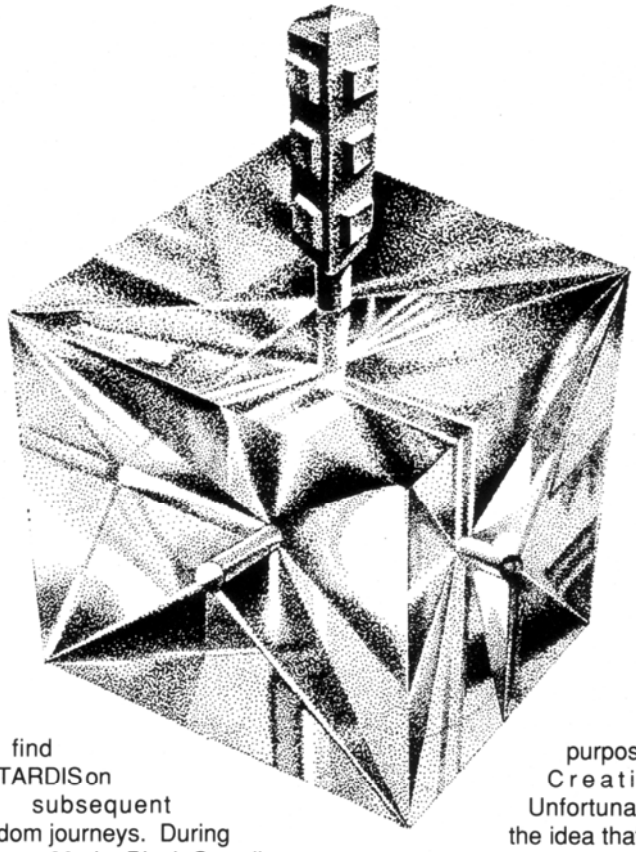


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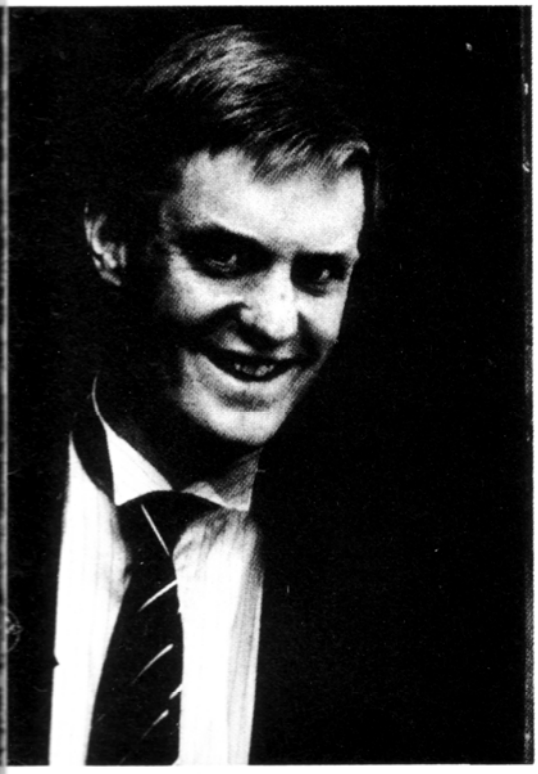
In the Marvel Universe, six Gems made up the Infinity Gauntlet, wielded by Thanos.

the Key

outside the Who universe



Gauntlet, the power available to the wielder would seem to increase arithmetically with the addition of each segment or Gem, until the sixth is added and unlocks the full energies of the artefact. A character in *Warlock and the Infinity Watch* was able to use four of the Gems to generate an energy being of tremendous power, but far short of the full might of the Infinity Gauntlet; the Doctor was capable of utilising a small fraction of the Key to Time with only five segments, creating a localised time loop. It is possible that his inability to exactly duplicate the material of the Key suggests that it wasn't a real material anyway. Perhaps it bore some relationship to the Enlightenment crystal of Season 20?



Main: Turlough was a later Black agent. Inset: Douglas Adams work also echoes Season 16.

Even the Doctor's quest for the six segments was mirrored by the Marvel character Thanos, who systematically stole each of the six Gems from their custodians, before assembling the Infinity Gauntlet and assuming Godhood. However, he was an agent of Death, the dark side of the Cosmos.

Although it is easy to think of the Guardians of Good and Evil, Graham Williams makes it clear in his initial hypothesis that they are representative of all of the myriad opposites possible in our Universe: positive and negative, construction and destruction, structure and entropy, light and dark. Indeed, the White Guardian is referred to as the Guardian of Light in Time, while his counterpart "walks in Darkness." In the Marvel Universe, an entire pantheon of these *conceptual beings* exist, such as Death and Eternity, Oblivion and Infinity, Mistress Love and Sire Hate, Lord Chaos and Master Order.

Although the Guardians seem to have been conceived to replace the Time Lords in the pecking order of cosmic authority, their reticence to act directly (and to choose agents like the Doctor, the Shadow, and later Turlough) suggests that they are themselves answerable to a higher power. The Black Guardian himself states that he cannot be seen to act, implying that direct involvement is 'illegal' rather than physically impossible.

Graham Williams' idea that the hierarchy of power extended upwards without limit, with each collection of *superbeings* having their own 'Guardians', is not without parallels: in the *Lensman* series of books by E. E. 'Doc' Smith, each volume introduces us to a new level of evil, as higher orders of villainy are defeated and replaced until we are confronted with the ultimate, a race of extra-dimensional conquerors called the Eddorians.

But are the two Guardians perfectly balanced, as first proposed? At different times, each of the Guardians seems to have had the upper hand. In THE RIBOS OPERATION, the White Guardian can not only locate the TARDIS but also hijack it; the Black Guardian can neither penetrate the TARDIS force field at the end of THE ARMAGEDDON FACTOR, nor find the TARDIS on its subsequent random journeys. During Season 20, the Black Guardian is able to halt the flow of Time within the TARDIS without effort, while his opposite number must drain the Ship's own energies in order to effect the most simple of manifestations. Yet the White Guardian 'wins' Season 16, while his counterpart comes within a hair's breadth of giving his Eternals Enlightenment in Season 20. One could propose that the Guardians' power comes from some underlying source, and that whoever is winning the current conflict can wield more power: this would follow if the Guardians were thought of as structure and entropy, since entropy increases geometrically. Or perhaps Guardians have "off" days.

Whenever the Guardians appear in the series, they are interpreted as the Good and Evil aspects of structure and entropy, since this is a concept that can easily be represented dramatically. But who can say that the Black Guardian is truly evil? As Sutekh said in PYRAMIDS OF MARS, "your evil is my good". Surely, beings so far up the evolutionary scale would have progressed beyond such emotional, irrational concepts: in *Star Trek: The Next Generation*, the Q being (himself a renegade member of his race who was once thrown out for interference with lesser beings) uses his omnipotence to entertain himself without questioning the moral aspects of his behaviour; and the Marvel character Galactus eats populated planets without compunction because that is his purpose in Creation. Unfortunately, the idea that the Black Guardian's actions in Season 20 are fuelled by a desire for revenge tends to detract from this concept.

If most people who were familiar with the characters involved were asked whether the Daleks served the White or Black Guardian, they would no doubt say the latter. Yet the Daleks' ultimate aim is to control all of Time and Space, creating an infinite, eternal Dalek Empire of complete stability. Stability is anathema to the desires of the chaos bringer, the Guardian of Dark in Time. And can the Doctor's random interferences throughout the Cosmos be seen as efforts on the side of structure? From the beginnings of Tom Baker's amoral portrayal, through to Cartmel's 'Dark Doctor' (the "Grand Master of chess on a thousand boards" as typified in *Cat's Cradle: Warhead)*, we may be seeing a gradual realisation by the Doctor that blind obedience to the Guardian of Light in Time might not always be the right course of action.

As Graham Williams said in his hypothesis for the season: "Does the good guy always wear the white hat?" □

SOURCES

Literature

The Lensmen Series (E E 'Doc' Smith)
The New Doctor Who Adventures (Target)

Marvel Comics

The Thanos Quest #1&2 (the Infinity Gems)
Warlock and the Infinity Watch #6 (the Infinity Thrall)
The Fantastic Four #49 (The Watcher, Galactus)
Quasar #23 (Oblivion, Infinity)
The Infinity Gauntlet #5 (the other Marvel 'conceptual' beings)

Two-faced

When DAVID OWEN examines season sixteen, he discovers that it is a series of many facets



ASSESSING a twenty-six episode series of **Doctor Who** usually mean considering the overall quality by the overall balance of the individual serials. Should the timbre of the serials veer towards one extreme, such as hard science-fiction, tongue-in-cheek comedy, or gothic horror, then the overall tone of the series can be said to have changed from its run the previous year. Graeme Williams' second series as producer of **Doctor Who**, originally transmitted in the UK from Autumn 1978 to Spring 1979, maintained the same tone as the previous by achieving a similar balance between the unusual and the familiar, the literal and the allegorical and, it must be said, the successful and the unsuccessful.

Williams' style differed from his predecessor's importantly in that its house style (up until Douglas Adams' tenure) was a marked absence of a house style. This diversity of form led, perhaps inevitably, to the introduction to a uniformity of function, in which every serial in this series had to conform to the overall theme - the quest for the six segments of the Key to Time. Williams had intended such a theme to govern the previous series, but had been forced by logistics to postpone the exercise. The seeds of the concept are visible in the preceding THE INVASION OF TIME. The Doctor is placed in a situation where all that matters to an elite of super-beings is dependent upon him finding the hidden key associated with those super-beings and using it as the core of the all-powerful tool, forbidden until now to be used (and constructed unwittingly by the first female Time Lord seen in the series). The series concept also echoes 1964's THE KEYS OF MARINUS, where the Doctor and his companions must journey to a series of predetermined destinations to collect the keys which when brought together will enable an omnipotent device giving the operator control of law and order throughout Marinus.

Unlike these two stories, the Key to Time sequence is not the brainchild of a few minds, but of five writers contributing six pieces to the mosaic. The sequence of pieces is irrelevant, thus enabling their concurrent development. This leads to the series' concept being pushed upstage in most of the stories whilst their local colour hogs the limelight. Thus, the Key to Time is a double-edged sword as a series concept. Giving the writers a much needed reason for the protagonists to become embroiled in the drama, it then competes with the writers' own creations for centre stage.

As a result of the overall concept, this series of **Doctor Who** was forced to contract its scope in one set of dimensions, and extend them in another. The White Guardian instructs the Doctor to hurry in his quest, yet the notion that a being who can live forever (barring accidents,)*and* who has a time machine, has to hurry to achieve anything is utterly ludicrous. So, the concept of time travel, previously so central to the series, is quietly forgotten as the TARDIS becomes simply a mechanism to get the Doctor, Romana, and K-9 from one writer's location to another, guided by Williams and Read's tracer. Conversely, since the concept dictated that the Key to Time's segments be scattered as far and wide as possible, the series has (most unusually) only a single serial set on Earth. Ribos and Tara each possess just enough anachronistic references for viewers to forget occasionally that they are not looking at Earth's history. Indeed, if they had watched the programme long enough, they would be utterly familiar with the practice of populating a historical or mythical scene with aliens and starships.

Except for the sixties cliffhangers between stories, previous attempts to join groups of serials together into a longer narrative had all taken established companions with the Doctor into confrontations with his old foes. The Doctor and Steven encounter the Daleks and the Meddling Monk again during THE DALEKS' MASTER PLAN,;the Doctor and Jo meet former adversaries in "The Master's Dalek Plan" (FRONTIER IN SPACE and PLANET OF THE DALEKS); and Sarah and Harry accompany the Doctor into the Nerva Sequence where Sontarans, Daleks, and Cybermen assure the confused viewing public that they are still watching **Doctor Who**.

No such cosy reminders temper the innovation of this series. The Doctor is joined by a new companion, or possibly a completely new set of companions if K-9 mark II's true pedigree is considered. Nor do any of the Doctor's previously megalomaniac enemies vie with him for control of the key, but a completely new set of threats. The new order is in place.

Once established, as rapidly as before in the series' history, the new rules are assimilated with minimal fuss. The Doctor's summoning to a mysterious domain accompanied by church organ chords and his protestations at his superior's decree is reminiscent of the close of THE WAR GAMES. A few episodes later, he is thriving on the differences between himself and Romana just as in his previous incarnation he delighted in differing from his closest friend, Lethbridge-Stewart. Another



Tom Baker in a scene not *filmed for THE PIRATE PLANET*

THE POWER OF KROLL , Robert Holmes' most boring story

East Anglian Daily Times





Ribos possesses enough anachronistic references for viewers to forget they are not looking at Earth history

comparison with that era is that, as each serial opens,the viewer will have some idea of what to expect from the story. Previously, you knew some sort of threat would have to be brought to Earth, possibly aided or led by the Master. Now, you know the tracer will lead the Doctor and Romana into danger and that they can only leave once they have the segment. Unlike the Doctor's exile however, the quest for the key is a finite journey, with a keenly anticipated destination.

Mention of the Master emphasises the absence of a recurrent adversary. The notion of two Guardians, equal and opposite, suggests that the Black Guardian would recruit a traveller, like the Doctor but motivated by evil, to wrest control of the segments from him - like the Daleks and the Tarranium Core in THE DALEKS' MASTER PLAN. There are hints in THE STONES OF BLOOD that Vivien Fay (Cessair of Diplos) is a willing agent of the Black Guardian. This theme is not fully developed and, until THE ARMAGEDDON FACTOR, is not referred to again. Perhaps this is understandable, as adding the search for the segment to the stories appeared a little forced at times, and adding a recurring villain would have turned the series into one long story, like THE TRIAL OF A TIME LORD.

The dichotomy of each story's function as a segment of the whole sequence and as a self-supporting work on its own is never more apparent than in the opening THE RIBOS OPERATION. In the first of the four episodes, writer Robert Holmes is faced with the task of reintroducing the programme after its summer break, setting up the themes for the following twenty-five episodes, and introducing a new companion - as well as introducing the characters and locations of the individual story. In the stories at the start of the series, the viewer is left unsure as to how much to enter into the importance of the local events taking place, or how much to read into the significance of anything benevolent or benign, black or white. Ironically, it is the three stories which open the series, and which would work best when taken outside the overall theme, which make most intelligent use of that theme.

The balance of a Williams-style series of **Doctor Who** is helped by alternating between stories which veer between the extremes of the programme's flavours. Thus, it is quite appropriate that the straightforward (but tastefully executed, and quietly magical) RIBOS OPERATION should give way to the loud, too-clever-by-half, pseudo-scientific PIRATE PLANET. Those waiting for the season to deliver them something akin to the taste of **Doctor Who** they prefer would not have to wait for long for something to quench their appetites, for should the quasi-historical opener or its punchy successor not succeed, then the THE STONES OF BLOOD light horror theme and contemporary Earth location would surely hit the mark. These three serials together constitute a marvellous sample of this series at its strongest. Unfortunately, the theme of two equal and opposite halves applied to the quality of the second half of the series.

Originality in the series, and in the programme as a whole, hits a low point as the tracer guides the TARDIS to Tara. A technology-meets-history story had opened the season (much more successfully than here), and THE ANDROIDS OF TARA's rural location contrasted too little with that of the previous story. Worse, the struggle between series and serial was clearly won here by the latter, as the recovery of the segment had virtually no bearing whatsoever on the remainder of the narrative. A more striking change of location brings the search to the Delta Magna system, where Robert Holmes' most boring story ever unfolds. THE POWER OF KROLL, like David Fisher's ANDROIDS OF TARA, is somehow unbelievable and dull at the same time, showing that adhering to the rule of "one writer, one story" would have made this series a far greater pleasure.

Following the Williams yardstick of contrasting with its predecessor, the closing ARMAGEDDON FACTOR takes place entirely in the studio, and is far from boring. Its chief shortcoming is the irreverence with which it resolves the themes and tensions set up and explored at the series' opening. The way the early parts of Bob Baker and Dave Martin's final collaboration hint at a far more significant resolution is just as unforgivable as the way the series as a whole promises what it fails to deliver. **Doctor Who** is famed for referring to "the other 9997 Daleks out there in the corridor",

Technology meets history for the second time in the season with THE ANDROIDS OF TARA



The Doctor faces an uncertain future at the end of the season

but having taken the viewer around the whole universe in search of the talisman that will preserve it from chaos, to dismiss this all-encompassing threat with a scene that leaves the programme exactly where it was a year before is literally unforgivable.

I could sum up with a liberal judgement reflecting the series as a whole ("some good, some bad", "better than the sum of its parts"), but I'd rather ponder what **Doctor Who** would have been like if every series had a theme like this. Individual stories would have to be prepared with far more consideration for those around them, and perhaps no story could be said to succeed completely if it did not incorporate (yet didn't *depend* on the theme. Weaker stories, if handled properly, could improve with appropriate use of the theme, but could conversely damage the impact of the overall theme. The "eggs in one basket" problem is perhaps a good argument against producing "concept series" of **Doctor Who**. For instance, the problems that faced the Key to Time series (like the absence of an equal and opposite force to the White Guardian's agents) beset each story individually in a way that they would not had they stood alone. This was a unique series of a unique programme. That is a good thing. □



Season overview

Daily Mail, Wednesday, February 7, 1979

How time flies for new Dr Who girl



QUICK CHANGE ACT BY LALLA



ACTRESS Lalla Ward has everything to smile about—although she is going to age by 348 years in the next two weeks.

For Lalla is to take over the role of Dr Who's assistant, Romana, in the BBC television serial.

She already plays a space princess in the current story and is used to the eccentric Doctor played by Tom Baker (left).

Lalla, 27, is best remembered by viewers as the daughter in The Duchess of Duke Street, and when she takes over from actress Mary Tamm as 375-year-old Time Lord Romana she will be Dr Who's eleventh girl assistant.

Picture: MIKE HOLLIST



MARY TAMM: as Romana.

DOCTOR DOES TIME ON TARA

★ **FANS of DR. WHO can get Spaced out with a new, four-part series "The Androids of Tara" (BBC-1, 6.20).**

The Doctor, in search of the fourth segment of the Key to Time, thinks Tara is a peaceful planet until he and Romana are taken prisoner. He has to call upon every bit of his considerable ingenuity, plus a little help from K-9 and some scintillating sword play to avoid disaster.

Tom Baker plays Dr Who and Mary Tamm is Romana.

DAILY MIRROR 25TH NOV. 1978.

BBC1

6.20 Dr Who

starring **Tom Baker**
in *The Androids of Tara*
A four-part story by DAVID FISHER
1: Finding the fourth segment of the Key to Time is easy. But getting it away proves more difficult as the Doctor and Romana become involved in problems of identity.

Dr Who	TOM BAKER
Romana	MARY TAMM
Count Grendel	PETER JEFFREY
Zadek	SIMON LACK
Prince Reynart	NEVILLE JASON
Farrah	PAUL LAVERS
Lamia	LOIS BAXTER
Till	DECLAN MULHOLLAND
Voice of K9	JOHN LEESON

Incidental music by DUDLEY SIMPSON
Script editor ANTHONY READ
Designer VALERIE WARRENDER
Producer GRAHAM WILLIAMS
Director MICHAEL HAYES
Marc's cartoon: page 82

TELEVISION BIRTHDAY



Congratulations and Happy Voyaging to the Tardis! On November 25, it's the 15th anniversary of the popular adventure series, *Dr. Who*—the gripping story of the eccentric Time Lord and his girl assistant, at present played by Tom Baker and Mary Tamm. Daleks rule OK, but the most appealing enemy was surely that concoction of spare parts housing Morbius' brain. Remember?

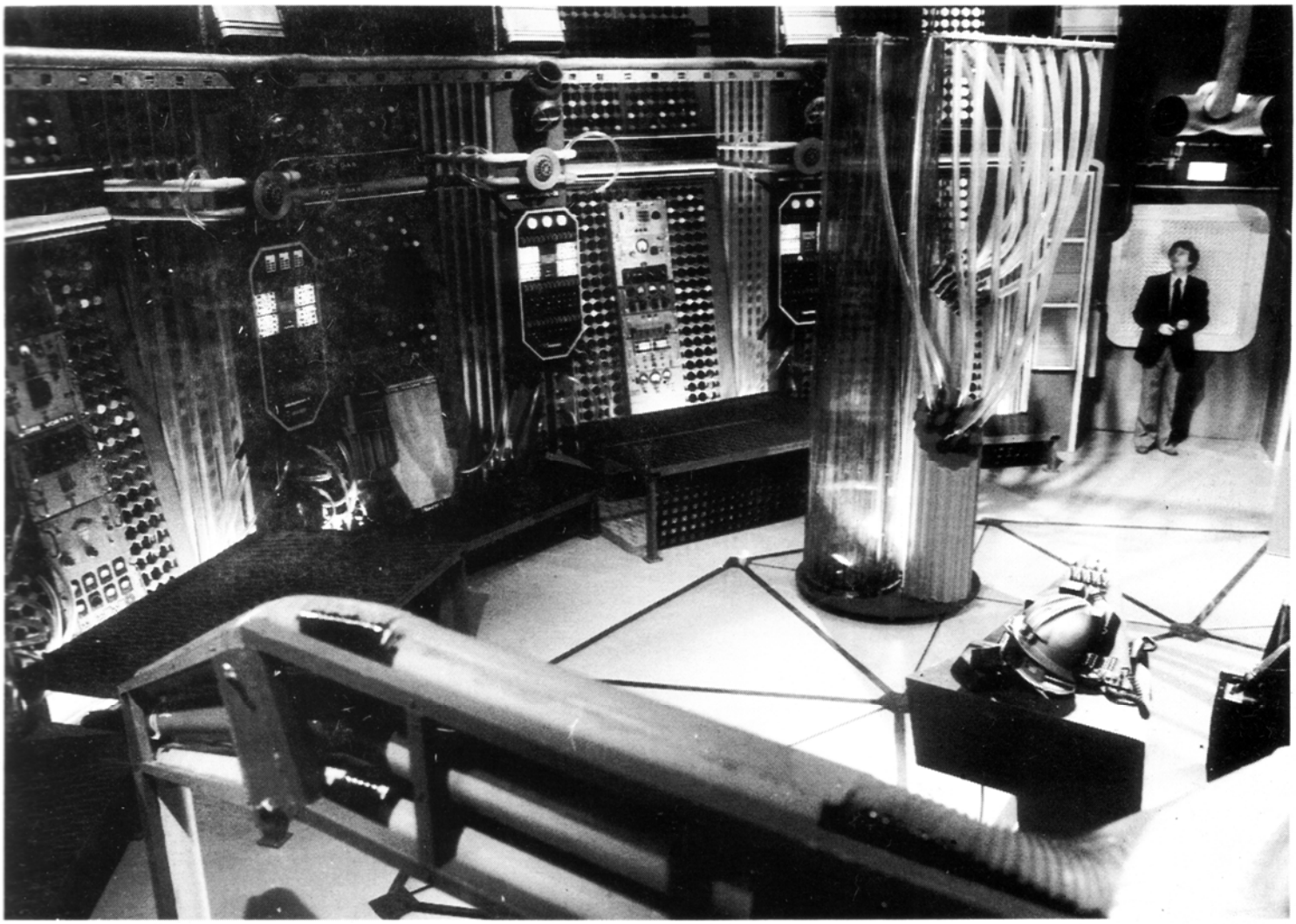
WOMAN'S REALM, DATED 25TH NOV. 1978.

MARC'S VIEW

Mr Tom Baker realising some secret power dogs his walk – I mean, walks his dog . . .



(Dr Who, Saturday 6.20 BBC1)





Time runs out for Romana

DR. WHO'S pretty, dark-haired assistant is stepping out of the Tardis for the last time.

Mary Tamm, the actress who has spent the past year seeing TV's Dr Who through his adventures, is 6.25) celebrates its 500th show, Mary will set off on her final interplanetary adventure in a new story, "The Armageddon Factor".

"I am leaving the programme—in fact I have already left," she said at her London home.

"I have now made twenty-six 'Dr Who' programmes. Six of them which make up the new

Romana to actor Tom Baker's amazing doctor for a year and is now starting work on a new play "Action Replay" for the theatre.

"This time I have a complete change of character," she said. "I play a fairly unpleasant woman in the play . . . instead of the goodie I've played on TV."

BBC chiefs wanted her

Dog bytes man

always difficult, because it entailed Tom dropping down on his knees to talk into one of K-9's aerials.

"For this reason, I found doing the role of Dugeen in THE POWER OF KROLL quite strange. All of a sudden, my perspectives were different, and I was seeing everybody at eye-level instead of just staring at their knees or peering up their skirts.

"It has sometimes been suggested to me at conventions that K-9's success was merely **Doctor Who** jumping on the bandwagon of cute robots made popular by *Star Wars*. This is just not so. While it is true that *Star Wars* was filmed before THE INVISIBLE ENEMY, it was not seen in Britain until after the **Doctor Who** episodes were screened. I certainly had not seen *Star Wars* beforehand, and so far as I am concerned R2-D2 and C3-PO were successors of K-9, and not predecessors.

"Oddly enough, this accusation is made more in Britain than in the USA. Americans, I firmly believe, were very much attracted to **Doctor Who** for its lack of gizmos and technical polish, and found it original for its concentration on characterisation, on personality, and so on - all the quirky homespun qualities you just didn't get in productions like **Battlestar Galactica**, which were excellent for their action scenes, but hopeless as far as scripting for real people was concerned.

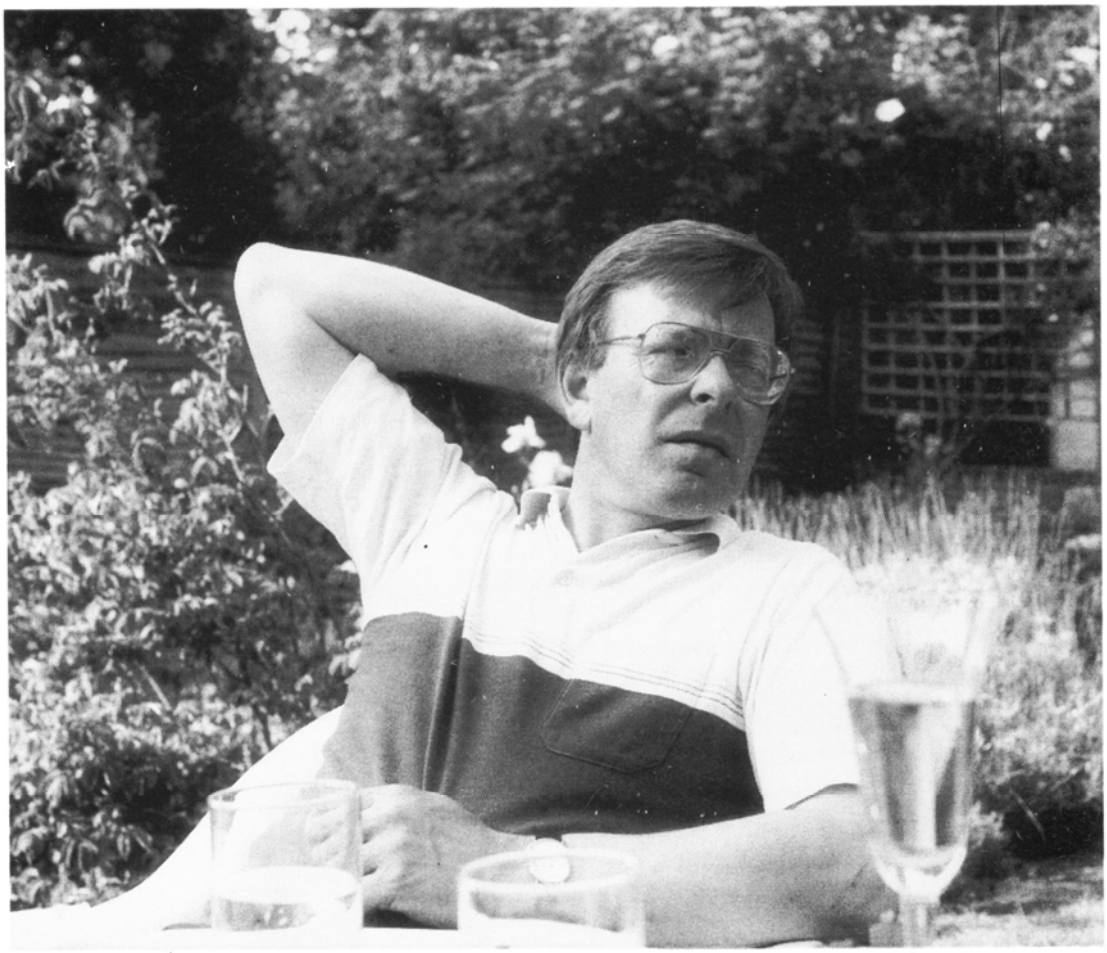
"The important thing about the Doctor and K-9 was that the relationship between them worked. It worked because the relationship was done real-time. No matter how well Tom Baker and John Leeson got on, I don't think K-9 would have worked if I had merely provided K-9's lines as a pre-recorded tape. Even the guest stars were reacting to a person as K-9, and not to just a hulk of machinery trundling around a studio.

"Scripting was very important, because characterisation had to be right. Obviously, we were not in a position to be able to include material in early drafts because we never saw the scripts until just before rehearsals. Rehearsals were where you could get changes made if you felt strongly enough that your character would not say this or do that. I wouldn't say my attitude was ever as vehement as Tom, who was not unknown for tossing complete scripts out of the window if they disagreed with him. But I did feel that, even though we were doing science-fantasy, it was important to stick to the rules you had made for this universe, no matter how fantastic those rules. I also think it is true to say that a regular actor does end up knowing his or her character better than the writers do. After all, a writer is concerned both with the plot and with writing dialogue for many characters. You, as the actor, are only really concerned about one character - the one you are playing. Tom and I knew how the Doctor/K-9 relationship worked, and so it was readily apparent whenever you read sections of dialogue where it didn't.



"Only after K-9 had finished in the series did I consent to appearing as myself - coming out of the kennel, you might say." One such occasion was the 1983 Longleat Convention, where K-9 provided the public anouncements.

"I remember Graham Williams pointing out to me that K-9 had a Scottish collar and asking would I like to play him with a Scottish accent."



"It helped K-9's believability that I got on very well with Tom Baker. We never, ever had a cross word, even though you could understand it if he felt at risk of being upstaged by K-9 - applying the old adage about never working with animals or children. Tom and I were chalk and cheese - completely different in our approach to things. Tom may have occasionally vented his anger at the technical breakdowns of the K-9 module, but he never confused it with the performance being offered by the actor.

"The fan mail I received as K-9 did surprise me, both by its fervency and by its sheer volume. I well remember having to pay excess postage to the GPO one day to receive a package, redirected by the BBC, from an 11-year-old. This youngster had worked out, somehow, that it was K-9's birthday, so when I opened this very heavy box, out fell his present - a dozen replacement ball bearings!

"I had always regarded performing as K-9 to be one step removed from the profile the audience saw on television. Even at the public appearances I did as K-9, I preferred not to appear and be seen as John Leeson. That would have spoilt the magic and crossed the line beyond which people would no longer be willing to suspend their disbelief. Also, being a theatre character actor and frequently submerged beneath grey wigs and make-up, meant I could get off home early after a performance and not be detained at the stage door for half an hour signing photographs, as the lead actors would have to face. So I never worried about anonymity.

"Only after K-9 had finished in the series (once John Nathan-Turner had formally written him out) did I consent to appearing as myself - coming out of the kennel, you might say. This led to a wonderful experience I had at a convention in Philadelphia in 1982 where, literally, nobody knew who I was or what I looked like. The organisers were wondering how to introduce me. So what we agreed was that I would dress up as a fan, complete with plastic sandals, badges, camera and a baseball cap and I would mingle with the audience for the first part of the morning, completely anonymous. Then, at the time John Leeson was due to appear on stage, one of the MCs would come out and announce I had been delayed at the airport. So that people would not be too disappointed, he went on, it would be proposed to stage a K-9 sound-alike contest. Volunteers would come up on the platform, do an impression of K-9, join a line-up, and then the winner would be decided by the volume of applause he or she received at the end.

"So I joined the contest as entrant number five, George from Pittsburgh, and accordingly did my bit in front of the microphone before going on the stand with the rest of the line-up - the plan being that one I was picked out, I would whip off my hat, put on my glasses, and suddenly be revealed and introduced as John Leeson.

"That was the plan. The only problem was that George from Pittsburgh came in second. I had to return to my seat in the audience and wait for a revised introduction.



"My own highly pedantic nature determined how K-9 performed."

"I have to say though, when the beans were finally spilled and I was announced and brought back up on stage, I have never, ever in my life been given such a reception. I think the Beatles may have done slightly better in Shea Stadium, but certainly in all my years as an actor I had never previously experienced or seen such cheers and such applause, even for lead actors in prestige performances. Not bad, I thought, for someone who doesn't look at all like K-9. Who says living a dog's life is that bad?" □

Starring TOM BAKER as DR. WHO

DAVID HOWE assesses a vintage year for programme-related merchandise



In **Doctor Who** terms, it has always taken the manufacturers about a year to pick up on the popularity of the series. The first time this happened was in 1964/5 when the ratings were running at over ten million an episode for the second season. It wasn't until 1965 that the toys really started appearing on the shelves, continuing into 1966.

Likewise in 1977, when the fourteenth season started to get high ratings, it wasn't until 1978 that the products started appearing. 1979 contains the overspill from the success of Tom Baker's third season.

Perhaps the most noteworthy event of 1979 was the launch of a new weekly comic magazine devoted to **Doctor Who**. *Doctor Who Weekly* was the brainchild of editor Dez Skinn, who had recently arrived at *Marvel Comics*. He wanted to produce a magazine not a comic and enlisted the help of ***IN-VISION***'s publisher Jeremy Bentham as adviser. As a result the weekly contained a good mix of comic strip, factual articles and photographs, many of which had never been seen before.

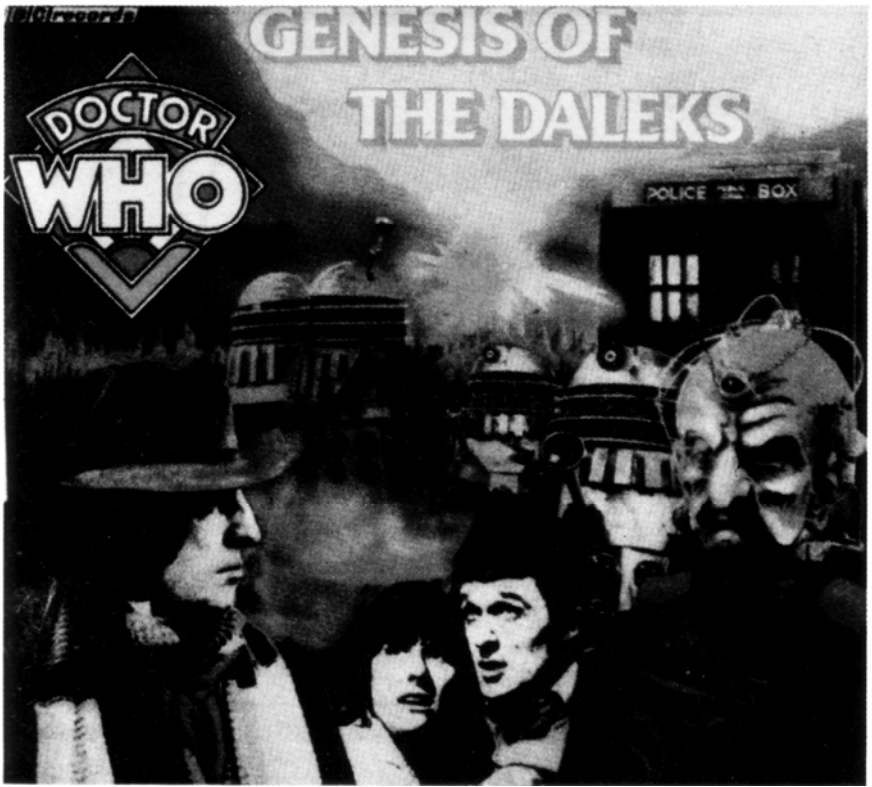
Another prime mover in the merchandising arena was *Denis Alan Print*, who recognised the marketability of Tom Baker's Doctor and produced a range of greetings cards and posters using material from specially arranged photo sessions.

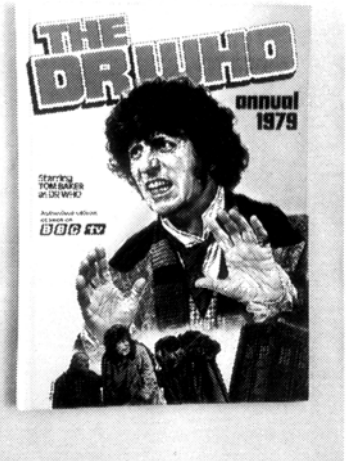
Target Books continued their range of books with a further seven titles: *The Hand of Fear, The Invisible Enemy, The Robots of Death, Image of the Fendahl, The War Games, Destiny of the Daleks*, and *The Ribos Operation*. These last three are of particular interest. *The War Games* was the final book written by Malcolm Hulke, and he was not to see its publication in September 1979 due to his untimely death on 6th July.



Destiny of the Daleks was released in November to tie in with the first story of the seventeenth season of **Who** which started transmission on the first of September. The book was rushed through, and Terrance Dicks had no time to do the story justice - it is one of the shortest (and arguably poorest) of the novels.

By contrast, *The Ribos Operation* was the third novel written by Ian Marter, and the first he had written for a story the character he portrayed - Harry Sullivan - had not appeared in. The result was re-











garded as a great success, adding much to the plot and appreciation of the story.

Target also released two paperback specials in this year: *The Adventures of K-9 and Other Mechanical Creatures* and *Terry Nation's Dalek Special*. The first was the idea of artist Andrew Skilleter (whose first *Target* **Doctor Who** book cover was the hurriedly-prepared *Destiny of the Daleks*). Skilleter, together with his wife, provided all the illustrations and puzzles contained within. The *Dalek Special* was an uninspired attempt to cash-in on the Daleks' return in DESTINY OF THE DALEKS. One nice addition to the book, however, was the reprint of story which Nation had previously written for the *London Evening News* in March 1974.

World Distributors brought out the traditional *Doctor Who Annual*, and also took over the jigsaws. They brought out a set of four artwork puzzles collectively called *The Amazing World of Doctor Who*. Two of the jigsaws featured K-9, while the Daleks appeared on the remaining two. Also available from *World Distributors* was a colouring book featuring Tom



Baker's characteristic Doctor. Several other bits and pieces which could be found in the shops included a *3-D Clay Picture Kit* from *Remus*, candy **Doctor Who** shapes (Dalek, Cyberman, K-9, and TARDIS), and a set of four pencil sharpeners from *HCF*

BBC records came up with a treat when they released the soundtrack record of GENESIS OF THE DALEKS. This was an abridged version of the story, using original soundtrack with additional narrative by Tom Baker to tie the whole thing together.

Generally, 1979 saw **Doctor Who** move towards a new decade with plenty of merchandise support - a foretaste of things to come? □



Photographs by David Howe

IN•VISION

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